
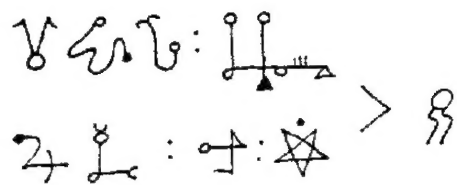


Fenrir: Journal of Satanism and the Sinister

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PROEM

C. Beest, 106yf

Misterioso

The first system consists of two staves. The treble staff begins with a treble clef, a 2/4 time signature, and a piano (*p*) dynamic marking. It contains a series of chords and a melodic line. The bass staff begins with a bass clef and a 2/4 time signature, mirroring the harmonic structure of the treble staff. A dynamic marking of *f* is present in the second measure of the bass staff.

The second system continues the piece with two staves. The treble staff starts with a 5/4 time signature and includes a dynamic marking of *f*. The bass staff also begins with a 5/4 time signature and features a dynamic marking of *mp* (mezzo-piano). The notation includes complex rhythmic patterns and accidentals.

The third system consists of two staves. The treble staff starts with a 5/4 time signature and includes a dynamic marking of *f*. The bass staff also begins with a 5/4 time signature and features a dynamic marking of *p*. The notation includes complex rhythmic patterns and accidentals.

The fourth system consists of two staves. The treble staff starts with a 5/4 time signature and includes a dynamic marking of *p*. The bass staff also begins with a 5/4 time signature and features a dynamic marking of *p*. The notation includes complex rhythmic patterns and accidentals.

The fifth system consists of two staves. The treble staff starts with a 5/4 time signature and includes a dynamic marking of *f*. The bass staff also begins with a 5/4 time signature and features a dynamic marking of *f*. The notation includes complex rhythmic patterns and accidentals.

(for piano)

In Praise of War

War is necessary - it ensures the health of a people, and it encourages those warrior virtues which are essential to civilization.

When a people, nation or race goes for decades without engaging in a war which involves all or most of the communities of that people, nation or race, then that people, nation or race tends toward decadence - with cowardly scum coming to the surface, the young becoming feckless and undisciplined, and society generally declining. War breeds and reveals *character* - in combat, there is no where to hide. One either does one's duty, with courage and perhaps heroism - or one does not. War is the test of the man. War is natural selection in action - Fate decrees who survives, who is uninjured and who becomes revered as heroic. War makes individuals respect Fate, and thus gives real wisdom - an awareness of *duty* and *responsibility*.

Pacifism, and the pursuit of peace as an objective, are decadent - manifestations of cowards and *decadents*, and of a people and society ruled by cowards and *decadents*. Of course war creates and brings suffering, injury and hardship - but the hard reality is that such things are necessary. Without such things there is no real wisdom, no real individual character, no real understanding - no awareness of Fate, of those forces which are beyond the individual and which the individual cannot control. Without such things there is no perspective - and what is really important about life and living gets lost in selfishness and a crass pursuit of materialism. Above all else, war breeds *nobility*. It makes the values of nobility - honour, loyalty and duty - ideals to be strived for and thus encourages civilized conduct among individuals and a civilized society for individuals to live in. A noble individual is someone prepared to fight, and if necessary die, for their folk, race or nation. A peaceful society - dedicated to peace and the selfishness and materialism which goes with it - encourages and creates a feckless, crime-ridden society full of aggressive individuals who use that aggression to achieve their petty, egotistical aims.

War channels the natural and healthy aggression of youth and early manhood in a useful and productive way. The proponents of pacifism and the 'peaceful society' believe in their vain arrogance that their abstract, unnatural and intellectual ideas can change what they see as "human nature" - they believe that given sufficient "education" (read 'brainwashing') and sufficient social schemes, this aggression and lust for battle can be removed or miraculously transformed into something which they believe is more positive. What these products of late-twentieth century decadence fail in their intellectual arrogance to understand, is that individual nature is only and always changed by real, practical experience of living and *never by ideas or any amount of 'teaching' and/or social schemes*. What little individual change results from such things as ideas, teaching, 'faith' and social schemes is only and always pretence - *affectation*; that is, whatever change such things produce in individuals, such changes are not real - they do not go deep, they are not fundamental, positive changes. What all this amounts to is that if one places side-by-side a combat veteran, and one of the intellectual pacifist/ 'social worker' types which modern society breeds in profusion, then it is obvious to anyone of any real intelligence that the combat veteran is the better person, more in touch with the reality of life, more *civilized* and more able to cope with life and any change life brings. It is only soft, comfortable modern urban/suburban living which allows the social worker type to flourish - and this soft urban/suburban style of living exists in any civilization only for a short period, for it has within it the seeds of its own destruction. These seeds are the soft individuals it breeds. Civilizations are created and maintained by individuals of character - by warriors, by those experienced in war - they are *never* created and *never* maintained by ideas, by bureaucratic types, by politicians, by social schemes and 'education'. Anyone who believes that civilization depends on clever, fancy ideas and

those who propound such ideas or makes their living from them is, quite simply, being *naïve*. The penalty for such large scale *naïvety* as the societies of the West now suffer from, is that slow descent back into barbarism which has already begun.

The reality of pacifism and other such unnatural abstract ideas, is that they undermine and ultimately destroy that personal or individual *character* which is essential to civilization. The personal character essential to civilization and a civilized way of life is only and always created by combat - by personal experience of war.

A healthy society accepts war and prepares for it. A healthy society encourages warrior virtues and trains its people for combat. A healthy society upholds the war or combat hero as the highest ideal - as someone to be admired and emulated. A healthy society rewards those who have distinguished themselves in battle and accepts such individuals, and only such individuals, as leaders. In a healthy society, young men look forward eagerly to battle.

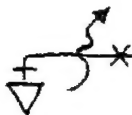
In contrast, an unhealthy or sick society strives to make "heroes" out of such non-entities as "entertainers", politicians, and successful business people. In brief, a sick society elevates the type of people combat veterans despise - vain, egotistical people concerned for the most part with materialism and/or sickly, pretentious (often sociological) 'ideas'.

It needs to be constantly affirmed that *war* and *civilization* are inseparable. To be civilizing, war has to be for some noble purpose - and this purpose can only be to ensure the survival, prosperity and extension of a particular folk, nation or race. War for a decadent purpose - such as to ensure 'peace' - is self-defeating, and produces only degeneracy and decline because such a decadent purpose weakens those fighting and produces an ailing, weak society dedicated to unnatural ideas that make people psychologically unwell. Thus, any war which aims to strengthen a particular folk, nation or race is good; any war fought for any other reason - such as an abstract idea like 'peace' - is bad. A good war creates, aids and maintains civilization. A bad war destroys civilization.

A good war is morally right - it is a duty. It is a necessity. A good war ensures the health and vitality of a particular folk, nation or race - and thus makes for a healthy, vital society. What we have today - in terms of civilized life and the comforts which go with it - is the result of war. What we have lost and are losing - honour, community spirit, noble character, vitality, purpose - is the result of peace.

For too long, the pacifists, the cowards, the decadent and the pursuers of selfish, material goals, have been unchallenged. We who believe in war - who know its value and its purpose - have been silent for too long. We need to once again proudly and defiantly sing the praises of war!

(D. Myatt)



Chant (AŪMELDS)

Γ υ < Γ Λ Ε Γ < Κ υ Γ Η Γ
A — gí — os 2y — CE —

Λ Ε Λ < Γ Γ < < V I V < V
us — A — gí — o — s

U C Γ C U D U < U C U D U C
Ly ————— CE US

"Agius Lyceus"

The Ceremony of The Tower

An Introduction

This Ceremony has been developed for individuals who are incarcerated, or in some other fashion restricted from the use of traditional methods/paraphernalia. The focus of the Ceremony is specific to conditions within the CDC, and should be used in that context.

It is important to note that this form of magick is not new. It is based on sound principles which have been used for centuries. Visualization itself has endless applications both inside and outside esoteric practice. Its value is attested to by its widespread usage. An Initiate may discern how central a role this form of occult practice plays in various other systems. Holistic medicine, Martial Arts, and a variety of psychological explorations depend upon this technique for results otherwise unattainable. An individual would do well to explore the principles which make visualization so successful, as well as developing a genuine grasp of its significance in esoteric achievement.

The Ceremony of The Tower, modeled after the Tarot image also titled War, combines the Spherical meditations which affect various states of an individual's consciousness with certain magickal techniques. The result is a tri-level system which brings to bear an individual's "intent" progressively. The use of "vibrations" in an "imaginative" context is able, with some effort, to produce similar effects to vocal vibrations. An individual should seek to gain experience with the vocal form before using it in the imaginative sense, and vocal usage should always be used when it is possible to do so because it adds certain elements which the individual may overlook when performing in an imaginative capacity.

A period of fasting is required for this Ceremony. This must be understood as a means to gathering occult energies unto one's Self. In other words, throughout the period of fasting, especially as one becomes "conscious" of the Fast, one's ability to draw in/upon those sinister energies which exist becomes heightened. It is necessary for the individual to remain in a "passive," or receptive state, rather than an aggressive/dispensatory state of being.

This Ceremony will be performed by Initiates who are most likely incarcerated. As each individual brings to bear these energies which are gathered, and directs them into the designated targets it is likely that a "traditional" power-base will exist. Because it is conducted on a monthly basis, the Initiate must exercise discipline during those times when the "routine" struggle is felt the most. Be firm in your intent, accepting no substitute for the power that will be!

Anareta
O.N.A. (U.S.A)

(Hermetic)

Ceremony of The Tower

Sphere: Mercury	Stone: Opal
Word of Power: Satan ¹	Perfume: Sulpher ²
Star: Arcturus	Sigil: ☉*
Time: Midnight of new month (12:01)	Implements: Parchment; ³ Pen/Pencil; Lighter/Matches; Ritual Cloth, Band, etc.

Preparation

Twenty-four hours prior to the Ceremony a Fast should be undertaken. During this period water is acceptable. The individual should utilize this period for "gathering" about one's Self occult energies. Aproximately one hour prior to the Ceremony a Ritual Bath may be taken, followed by the doning of the Ritual Cloth, Band, etc. Next, sit or lie in the area where the Ceremony will be undertaken and visualize this sigil (☉*), seeing it turn slowly from yellow to black. This should be done for aproximately a quarter of an hour. The individual is now ready to perform the Ceremony of The Tower.

Ceremony

Begin by vibrating "Satan" three times, carefully, after inscribing the following sigil upon a piece of parchment (☉*). Burn sulpher if possible, and as the smoke rises visualize it ascending into the night sky where it takes on a sinister shape. Imagine this form (an energy or entity) gathering itself and then descending upon the minds of those you intend to enchant so that their unconscious thoughts are subject to your influence (see Stage One below). For aproximately twenty minutes speak to these minds with growing intensity, ending the enchantment at a climax intended to cause folly, lathargy, and blindness. Afterward, see the smoke ascend once again and transform itself into the Tarot image The Fool. Spend some time characterizing this image with the preceeding enchantment, being careful to maintain a detached (unemotional) state of mind during this process. End this stage of the Ceremony by burning the parchment and saying, "He who blinds their eyes."

After a moment, inscribe the sigil (☉*) on a new piece of parchment. Vibrate "Satan" three times, and burn sulpher as described above. Again visualize the smoke rising into the night sky, and taking on a sinister shape, after which time it descends upon the minds of those you intend to enchant, opening their unconscious to your influence (see Stage Two below). After the climactic end of the enchantment is reached visualize the smoke rising and transforming into the Tarot image Change. Spend time characterizing this in relation to the enchantment, being careful to remain detached as before. End this stage of the Ceremony by burning the parchment and saying, "He who makes enemies one."

After a moment, inscribe the sigil (☉*) on a new piece of parchment. Vibrate "Satan" three times, and burn sulpher as described above. Again visualize the smoke rising into the night sky, and taking on a sinister shape.

The Witch's Daughter

Rain
And you have cried
So many tears
Because you were alone:

Sleep
And tall the masted ship came
Bringing the storm-black your precious child home
Who wished without knowledge
The rain silence
That would to your valley
Be a young witch's spell
And spread its wrath to the waves

Sea
And you caught in foam faces
Each arm as they rose
Clasping meakly another scream home,
Deep down toward a cold
Welcome tomb
That turned in tides;
Cold her sea wind
As you caught the cloud
That grew in your dream
And made you weave the white spell
Calling back Her thunder home -
Too late

Warmth
And you cried and made sleep
Cling to your face each morn
When you could not wake:

Anger
That made you write
On round pebbles a curse
That wrote the end date
For another woman's tomb:

Home
And you drank in deep
The mist of Prolley Moor
To celebrate the return of your gods:

Sun
While you walked crying
On the hill
Hearing in the hail
Your dead daughter's voice

(DW Myatt)



The Sinister Tarot - Brief Study Notes

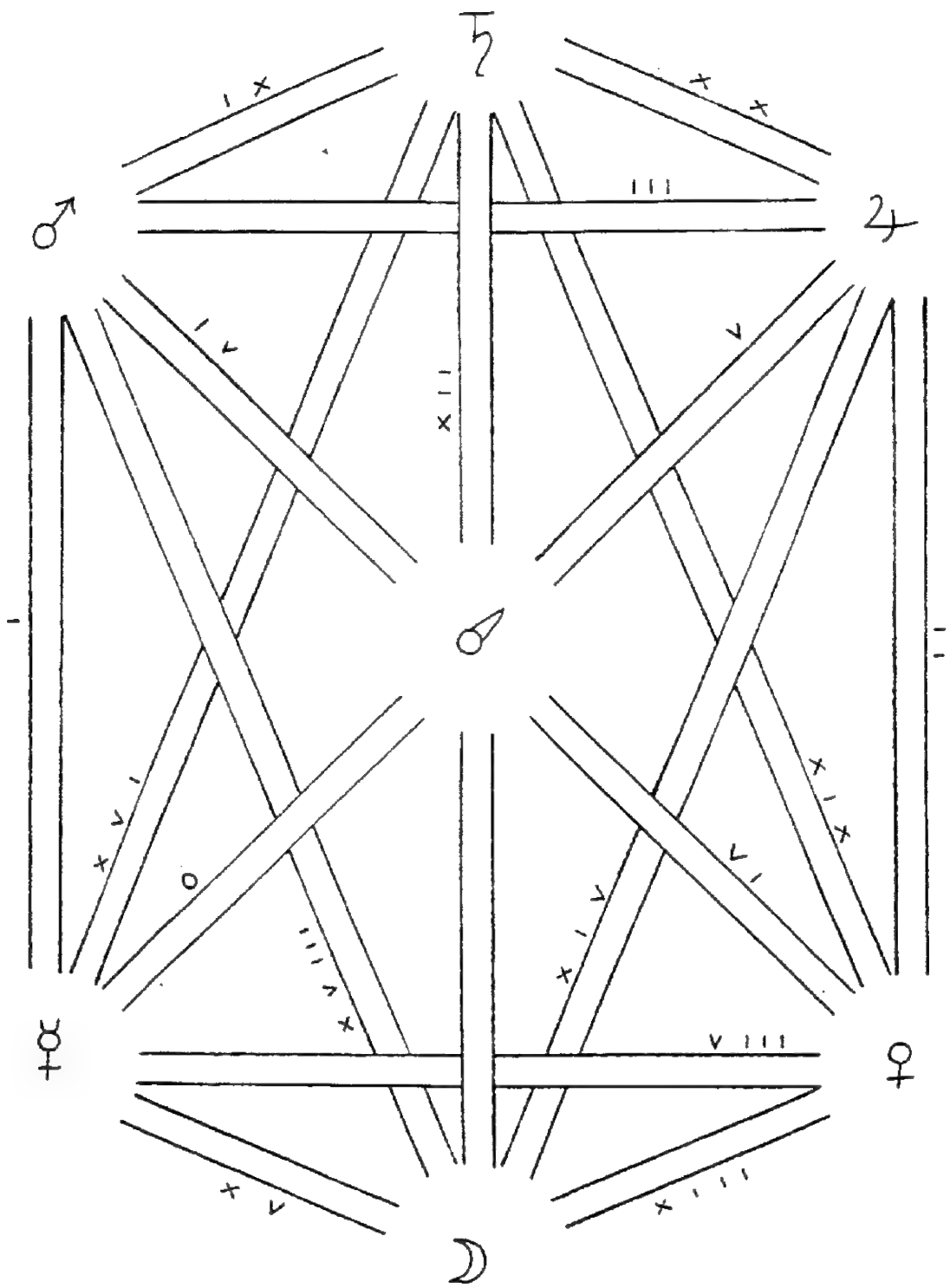
In the Sinister Tarot, the four Court cards are: Magus; Mousa; Warrior; Maiden. The following table should illustrate how the elementals of the Sinister Tarot differ from the not very well authenticated tradition of the qabalistic based Order of the Golden Dawn:

Magus	Mousa	Warrior	Maiden
Bearded man	Beautiful mature woman	Young man	Young woman
Cloak	Robe	Naked	Naked
Wolf	Leopard	Eagle	Owl
Mountains	Glade	Desert	Altar
Blue	Green	Red	Silver
Sylphs	Gnomes	Salamanders	Undines
West	South	East	North
Capricorn	Cancer	Libra	Aries
Mercury	Moon	Sun	Venus
Air	Earth	Fire	Water
Wands	Pentacles	Swords	Chalices

If one begins to think seriously about the whole qabalistic system, and more importantly, tries to work with it, one becomes aware that it is riddled with defects and misinterpretations. While an examination of all these defects would lead us too far from our purpose, it would perhaps be worthwhile to point a few of them out. There is, for instance, the ten fold 'Tree of Life' with its 32 paths. Only 22 are used because 22 just happens to be the number of the Major Arcana of the tarot (or so we are told). Thus, there is no path on this Tree connecting, for example, Yesod to Binah, or Chokmah, or Chesed. And so on. Naturally, all this is explained away in outlandish qabalistic terms. Further, three 'triangles' exist in this Tree - although only one of these has four (not three) parts: Malkuth; Yesod; Hod; Netzach. Then there is the matter of elementals and their association with the four suits of the tarot: Swords for instance, are Air, and Wands are Fire. Since the sword is generally associated with Martial forces, and the 'Knight' usually bears the sword as a weapon, one would think that the equation would read: Knight, Fire, Sword; instead of: Knight, Sylphs, Air etc., as in the Golden Dawn system. In the Septenary System, the element of Fire is restored to the Knight or Warrior - and all the paths on the Tree of Wyrd are used and have magickal meaning.

The Sinister Tarot possesses only 21 cards in the Major Arcana - there is no 'Universe' (Atu XXI). Also, there are only 11 cards in each suit - the four court cards, the 'Gate', and six others numbered two to seven. The 'Gate' cards replace those of the 'Ace' and are attributed thus: Magus - Man's Gate; Mousa - Earth Gate; Warrior - Dark Gate; Maiden - Star Gate (for further details, see 'Nine Angles' MSS). The Major Arcana differ in both names and symbolism - as do the Minor Arcana - from the Golden Dawn system, mostly because of the different attributions of the elementals, and the general irrelevance of the qabala as an effective magickal Tradition.





♀ ↔ ♀ : x i
 ♀ ↔ ☾ : x
 ♂ ↔ ♀ : x vii

MELOS - Diabolus in Musica

According to the Western esoteric tradition, seven represents the number of fundamental vibrations in the Universe - the seven types of cosmic energy. If an individual 'mimics' these, that itself is a key to magickal control. For example, musick is divided into seven stages (C D E F G A B) and thus 'mimics' this fundamental structure. Thus, a piece of musick or chant can be composed which re-presents an aspect of this structure - this re-presentation being a type of force in itself. Thus, when played or sung, such musick/chant can alter the structure of the cosmos as any form of directed energy alters the underlying structure of the Universe.

Via the medium of composition, acausal energies may be presented to thus infect individuals/forms. The nature and extent of the causal changes so produced, depends on the esoteric insight of the composer - that is, such a composition created with, perhaps, the understanding of an Adept, and most certainly that of a Master/Mistress, will act as a form through which specific magickal aims may be realised. Here, musick is not understood as 'Art' for its own sake - which in the final analysis is, magickally, pointless - but as a means to aid evolution (the musick so created has a purpose beyond 'self-gratification'). Whilst this understanding is rational, and may appear to some a process too cold for artistic endeavours, the act of musickal composition remains by its nature, 'numinous'. Like any magickal form, a composition can only succeed if it possesses 'soul', and this can only be so if the Adept is musickally gifted. Thus the composer can give expression to the reality of that Being of the Cosmos we call the 'Sinister', and the essence of this revealing is, contrary to the understanding of most, actually beautiful.

How the Sinister is expressed is unique to the creative processes of the individual - anything other than this is affectation and empty of meaning (except perhaps for the deluded composer). Thus, a genuine artistic re-presentation of the Sinister does not, as a rule, conform to the cliched impressions of morbidity/horror/Mephistophelean glee. As an example, aspects are more re-presented in some of the works of Arvo Pärt (qv. 'Tabula Rasa') than in works stating nothing beyond the common conception of the Sinister, such as some of the compositions of Liszt (qv. 'Malediction').

It may be confusing to those who do not understand the Sinister in essence, to say that acausal forces can be presented most often in 'Sacred' musick; this form being, by its nature, a design by which a society, indeed a civilization, may be moved. Whatever the motives may be for creating such works, this form of musick has always had, to the greatest extent, the capacity to strive to capture the Numinous and communicate this to the 'masses'. Despite its outward form, any energy presented by a piece of 'Sacred' musick has not come into being via a supra-personal entity (ie. "God", etc.). The acausal - or Sinister - forces that may be accessed significantly by musickal forms such as 'Sacred', can also be understood as representing the Western 'Soul' and it is from this 'Soul'/ethos that any glimpses of 'divinity' in musick will emanate.* [As with any form of acausal energy, this 'soul' has a causal counterpart: this particular conjoining is the Western - or Aryan - Race.]

During the early 20th Century, the very means by which this Western ethos could be given musickal expression came under threat when there occurred a radical move away from the principles of tonality and the diatonic scale, hitherto the basis for all great classical Western compositions. The Western Tonal system was seen by this 'New Wave' as outmoded, simply because it provided the foundation for composition. This view came to dominate, and condemned those who understood that great musick is written not by breaking tradition, but by adding to it.

The main challenge to tonality came from Arnold Schoenberg who created the school of serialist technique, from which the 'twelve note' composers emerged.

* Thus, one way of counteracting Nazarene energies is to replace/alter the text of a 'sacred' piece with one that expresses the Western ethos, whilst retaining the original musickal form (qv. 'Diabolus').


The principles of atonality subsequently spawned 'Rock', amongst other forms. Thus, the fundamental vibrations of the Universe were disrupted: musick ceased to reflect the glorious soul of the West - instead, it mirrored (and aided) its decline.

It is interesting to note, however, that amongst the burgeoning composers of today, there is an emmerging trend to once again express those ideals of beauty enshrined in the Western musickal tradition. It is encouraging that at this present time, the work of individuals such as the late 19th/early 20th century Russian composer Scriabin (who created a new tonal system that still adhered to the principles of Western tonality) is regarded as a pointer toward the next significant stages of Western composition.

The conscious understanding and use of processes by which large-scale change may be implemented is the foundation of Aeonics. For those Adepts who possess this understanding, the aim of successfully reversing the decline in Western culture is quite possible. This implies the creation of a 'new' form of musick - this newness being defined as the deliberate presencing of the Sinister. From an esoteric angle, if one wished to create such a new form with the aim of creating a specific change or changes, then there are some basic guidelines that would be useful to explore (some of these are listed in the Notes). To give an example of how these guidelines could be applied in composition, consider the creation of a piece with the aim of bringing 'Vindex'. Some of the energies associated with Vindex are re-presented by the sphere of Saturn - that is, 'Chaos'. Thus, the piece may be in the key of A flat. The text, if to be employed, would perhaps be taken from the various relevant Sinister chants - ie. 'Agius Vindex' in Naos, or the two chants given in the **Black Book III**. Perhaps the piece would be an orchestrated form of a chant. To further extend this new re-presentation, the musick could be an aspect of complete artistic expression; that is, an expression combining image, movement, and sound (as in Scriabin's proposed 'Mysterium'). Such an expression is briefly discussed in the MS 'Nine Angles and Dance'.

If the energies were simply presenced to be left to disperse as they will, then it would not always be necessary to make use of Occult symbolism (ie. 'texts') --the power to transform has already been discovered if the individual so composing is gifted enough.

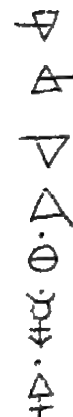
ONA 1994 eh

C - F# - Bb - E - A - D :> 

NOTES:

1) Musick, Incense and Forms

Moon	G major	Trapezoid	Hazel
Mercury	E minor	Tetrahedron	Yew
Venus	F sharp	Pyramid	Black Poplar
Sun	D minor	Cuboid	Oak
Mars	C major	Octahedron	Alder
Jupiter	B flat	Icosahedron	Beech
Saturn	A flat	Dodecahedron	Ash



2) Symbols of Key

Moon	
Mercury	
Venus	
Sun	
Mars	
Jupiter	
Saturn	

3) Reflexive Colours

C	Bright red	B flat	Tyrian purple
G	Orange		
D	Yellow		
A	Green (Viridian)		
E	Blue		
F	Dark red		
B	Indigo		
F sharp	Violet		
C sharp	Purple		
A flat	Black		
E flat	Xanthian		

4) Musickal Intervals and the Seasons

ḿ	: tonic
⊗	: octave
ḿ	: fourth
△	: fifth

5) Aeons and Musick

Aeon	Musick
Primal (9,000 - 7,000 BP)	'Totemistic'; 'sound-language'
Hyperborean (7,000 - 5,500 BP)	Heptatonic; Cantillation
Sumerian (5,000 - 3,500 BP)	Kalûtu
Hellenic (3,000 - 1,500 BP)	Mousikê; Modes
Western (1,000 BP - 500 AP)	Mensural System; 'Classical'
Galactic (2,000 eh ...)	Harmony of Spheres

[BP = Before Present; AP = After Present ('Present' being 1994 eh).]

What exactly constituted 'musick' prior to the emmergence of the first known civilization (Albion) is, at present, difficult to judge. The use of sound to imitate and thus integrate with natural forces was no doubt fundamental to living - this being an aspect of what would now be termed 'empathic magick', or 'mimesis'. [Vocal aspects at this time would have included forms of proto-Polyphony (ie. 'heterophony') by virtue of vocal sounds being performed collectively by two or more individuals.]

According to Tradition, the origin of seven as a concept lies in the solar cults of Albion. This concept spread thence to Sumeria and the Indus Valley - thus the seven 'sacred' sections of the Epic of Gilgamesh and Rig-Veda. [Symbolically, the power of seven was often represented by the rotation of Ursa Major.] Hence the development by this culture of the Heptatonic scale, and quite possibly the conscious use of intervals such as the consonances of the fourth, fifth and octave - thus the beginnings of musick theory. [This development has been credited to Pythagoras, but he received the knowledge of the 'Harmony of the Spheres' via Ancient Mesopotamian culture (qv. Iamblichus 'De vita Pythagorae') which in turn received the Art from the culture of Albion.] As to how advanced was this heptatonic system of Albion, and as to how much was developed - or lost - by the Sumeric civilization, one can only speculate.

The Greek Modes represented a further codification of the energies associated with the spheres, as the Gregorian Modes were further emanations of the same concept (qv. 'Sinister Chant' MSS).

The development of the Mensural System allowed the vast possibilities implied by musickal forms to be realised by creating a way of measuring notation (this system was initially a way of ordering already existing forms). The essence first enshrined musickally in the heptatonic, reached perhaps its greatest expression so far in the 'Classical' period of the West.

The New - or Galactic - Aeon implies a resurgence to consciousness of Musick as a 'sacred' or 'magickal' system, thus fulfilling, and perhaps extending, the potential of the 'Harmony of the Spheres'. This however, is only really possible if other esoteric aims are realised (ie. "Imperium").

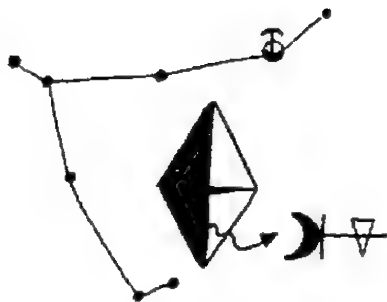
Atu V: The Master

He is a thought beyond,
a step above the folly of men.
He heeds not their cries
of pain, of rage - their lies.
He does not listen to the personal,
the piteous, the tragic
He sees a sea of humanity
and watches the shifts and changes
as a player notes the movement
of pieces on a chessboard.
He is a Sinister surgeon
with a crystal-sharp scalpel
that bleeds, that penetrates, that slices
the human fray.
He is a liberator, a director of
cosmic tides,
a Merlin-Man of fire,
who weaves the rabid darkness
to a tapestry beyond beyonds,
who constructs a circumstance
gone wild,
to further a subtle aim,
to accentuate bloody design,
to touch dark-winged horizons.
He brings a red awakening
that flames upon the world
and fires in plunder, in riot,
in violent ecstasy gone wild.
He changes the course of things to come
by magickal evocation
by calling upon unknown forces
whose powers are beyond the March of Time,
Whose symbol is a kiss of
Fire and Blood.
He casts his constructions of fate
in his room of shadows.
He weaves a spell of dark surrender
into the dimension of the present,
then sets it free,
lets it flow forth,
a crimson cloud of chaos
into the purple night;
an influence of degeneration-regeneration
to crush the pawns, to cull the bishops,
to destruct the castles,
to topple the kings and queens -
so only the strong remain.
Only the knights are left standing
and those are ebony-coated
sparks of Satan
sitting at the feast of sacrifice,
eating the flesh of ruin and turbulence,
drinking the blood of life
like Gods whose Destiny is fulfilment of promise,
whose faith is a movement beyond,
Whose aim is self-divinity.

He - this Magickian with the silver sharp mind -
actualizes these seeds
that he will gather unto himself;
he breathes them into being
casting a violet storm yet to come,
into the cloak of midnight
and his thoughts are full of mystery,
full of galaxies of creation.
He feels the subtle shift
of energies about him,
in his room of shadows.
He fans the flame of their interference,
builds their livid light,
creates an auric majesty
that threads a scarlet claim
into the beckoning dark.

Merlin-Man on fire he is,
Staking a claim on the future,
hastening the course of cosmic tides,
delivering with dark intent
a Satanic design.

Brenna Kinsley



A SATANIC MASS

Participants:

Master - in black robes
Mistress of Earth - in scarlet robes
Priestess - in white robes
Priest - lies naked upon the altar
Congregation - in black robes

Temple Preparation:

The altar is covered with a black cloth on which is woven an inverted pentagram. Purple candles and incense of Saturn to be used. Chalices of strong wine. Paten(s) - made of silver - holding the consecrated cakes. These are made by the Priestess the night before the Mass and consist of fish, fowl, spring water, wheat, animal fat, sea salt and honey.

The paten(s) and chalices lie beside the Priest on the altar, and a leather scourge lies upon the Priest's body. The Master rings the altar bell twice to begin the Mass.

Mistress, Master and Priestess stand in front of the altar, the congregation behind them.

The Mass:

Mistress:

Hail to you, most Holy and dark:
Bringer of Life!

(The Priestess kneels briefly before the altar, rises and kisses the Priest on the lips. She arouses his fire by her lips, takes up the scourge, hands it to the Mistress who says:)

Thus are we born
But from dark dimensions They come
To steal such life away!

(The Master vibrates 'Agios o Atazoth' after which the Mistress walks toward the congregation saying:)

I who am a Gate to Them
And Their stars, come to draw
From one among you fresh blood
Wherewith to slake my thirst!
I shall take one among you
With me down into Earth
And up toward the stars
And suck you dry!

(She chooses one member of the congregation by pointing with the scourge. The congregation strip the member. The Priestess hands them the cord/girdle from her robe which they use to tie the hands of the one chosen - they then dance anti-clockwise around the prostrate figure chanting the 'Diabolus'.

As they dance the Master hands a chalice to the Priestess who raises it above the body of the Priest. The Mistress lightly scourges the body of the chosen member while the Master chants:)

Agios o Satanas!

(The congregation cease their dance and the Priestess turns toward them saying:)

May this gift become for us
A joy in this life!

Congregation:

Hail Satan, bringer of joy!

Priestess:

May his gifts be with you.

Congregation:

As they are with you.

(The Priestess returns the chalice, is given a paten by the Master. She lifts it above the body of the Priest while the Master chants 'Agios o Satanas!'. She then turns to the congregation saying:)

As we eat these gifts
So shall the essence
Of our Dark Gods enter us!

Congregation:

Hail Atazoth, dark bringer
Of dreams!

(The Priestess takes the paten to the Mistress who takes one of the cakes, breaks it over the body of the bound member. She eats part of the cake saying:)

So shall the flesh of my enemies
Be eaten away from within!

(The Priestess kneels before the Mistress. The Mistress bends down, kisses the Priestess on the lips and gives to her a piece of the cake, which the Priestess eats.

The Priestess rises and, with the Mistress, offers first the cakes, then the wine to the congregation who eat and drink. After they have completed this, the Mistress dances round them twirling the scourge, saying:)

As you have eaten
And as you have drunk
So are you mine!
Yet I come now not to destroy
But to bring the gift of joy!

(At this point the Guardian of the Temple enters, dressed in black with a face mask. He stands beside the Mistress who chooses another member of the congregation by pointing the scourge. The Guardian moves forward and removes the robe of the one chosen before carrying the person to the bound and prostrate figure.

The Mistress approaches, offers the scourge, saying:)

Feast on their flesh!
No thought shall restrict
Your pleasure:
No morals shall bind you
Here!

(The congregation dance around them chanting the Diabolus. The dancers dance faster and faster.

The one offered the scourge may then use it or opt to untie the cord and take their pleasure accordingly. As the two within the circle take their pleasure, the Mistress catches each member of the congregation in turn, kisses them and removes their robe. During this, the Master chants 'Agios o Atazoth' twice while the Priestess assists the Priest down from the altar and they both join the dance.

If the scourge has been used, at a suitable point determined by the Mistress who signals to the Guardian, the Guardian releases the hands of the one scourged who is then free to choose any member of the congregation for congress according to their desire. The one scourged watches the dancers, points one out and is given this member by the Guardian.

The Mistress joins the Master by the altar and the Guardian, should he so wish, joins the dancers. Should he decide otherwise, he bows to the Mistress and departs alone from the Temple. The congregation then take their pleasure as they will.

The Master and Mistress through their own congress may then, should they so desire, direct the energy generated by the Mass to a specific end, after which they depart together from the Temple.)

A Note on the Satanic Mass: The above is one particular form of the Mass. In this instance, the Mass is a means of personal liberation for those chosen by the Mistress. No prior notification of choice is given. As with all ceremonial rituals, success depends upon the emotive force introduced by those conducting the ritual through power of voice, gesture and a controlled dramatic frenzy.



⚡(⚡): ΑΛΛ ΕΚΔΙΔΑΣΚΕΙ
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EXCURSUS

Largo

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